

# bravo

Fall 1998

Detroit  
Opera  
House  
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Theatre

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september 24 - 27

LES BALLETS de MONTE-CARLO

Roméo et Juliette

october 10 - 18

MICHIGAN OPERA THEATRE

Turandot

october 31 - november 8

MICHIGAN OPERA THEATRE

Lucia di  
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Detroit Opera House Program Guide

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Michigan Opera Theatre would like to thank the Detroit Institute of Arts for the use of artwork for promotional materials.

Michigan Opera Theatre would like to thank Harmony House Records for the donation of season recordings and videos.

Michigan Opera Theatre's 1998/99 subscription and single tickets have been graciously sponsored by Grand Aire.

Physicians' service provided by Henry Ford Medical Center for the Performing Arts.

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1998

# fall

Detroit  
Opera  
House

# SEASON

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Photo: Mark Mancinelli

# welcome

## 1998 FALL SEASON

From  
The General  
Director,  
David  
DiChiera

**B**elieve it or not, nearly three years have passed since we opened the doors to this magnificent theater. In that short time, audiences, young and old, have thrilled to some of the world's most magnificent music, greatest dance companies and most-beloved musical theater productions.

Our burgeoning reputation, on a local, national and international level, is the result of our steadfast commitment to the presentation of an extensive offering of the finest in entertainment. Our 1998-1999 season, which encompasses an extraordinary offering of opera, dance, Broadway/musical theater and variety programming, promises to be even more enriching and exciting than last year! So, without further hesitation, it gives me great pleasure to welcome you to our fall season here at the Detroit Opera House!

As the home of Michigan Opera Theatre, the 1998-1999 season at the Detroit Opera House features the Opera Company's twenty-eighth season of opera. Appropriately proclaimed a season of *Forbidden Pleasures & Illusions of Love*, the season features five very exciting productions from the opera repertoire, presented in visually exciting and masterfully executed stagings—*Turandot*, *Lucia di Lammermoor*, *Madame Butterfly*, *Samson and Delilah* and the company premiere of Tchaikovsky's *Eugene Onegin*. I am especially proud of the roster of artists we have assembled for our new season, for it represents some of today's most exciting operatic talent—artists who are in great demand throughout the world. For this season, we are drawing exciting new talent from Bulgaria, China, Italy, Russia and Mexico. The growing interest in our opera house has certainly enhanced our ability to attract today's most sought-after performers. We are of course grateful to Ford Motor Company for making possible our fall

season, and General Motors for sponsoring our Spring opera season.

Following the great success of last year, we are also very pleased to present the 1998-1999 dance series at the Detroit Opera House, sponsored by the Chrysler Fund. We are delighted that Princess Caroline of Monaco has selected Detroit to launch Les Ballets de Monte Carlo World Tour, and honored with her presence here at the Detroit Opera House. In March, American Ballet Theatre returns to their Midwest home to present the highly acclaimed *Don Quixote*, and in May, we present the Paul Taylor Dance Company.

As you can see, we remain steadfast in our commitment to presenting a world-class dance series, and I am particularly grateful to the individuals who have helped sponsor dance performances (please see page 47).

In addition to opera and dance, the 1998-1999 Detroit Opera House holds many spectacular musical theater and variety presentations, as well as a few wonderful surprises!

World-class programming in a world-class opera house; all made possible by the many generous individuals, corporations and foundations who have demonstrated a deep commitment to the cultural well-being of our community, and have recognized the role of the Detroit Opera House in the revitalization of Detroit. The financial obligations of the Detroit Opera House are on-going. There are many ways to meet the challenge before us (please see page 8). Your contributions help to ensure the completion of the opera house, a place to cherish for decades to come.

Enjoy the season!

*David DiChiera*

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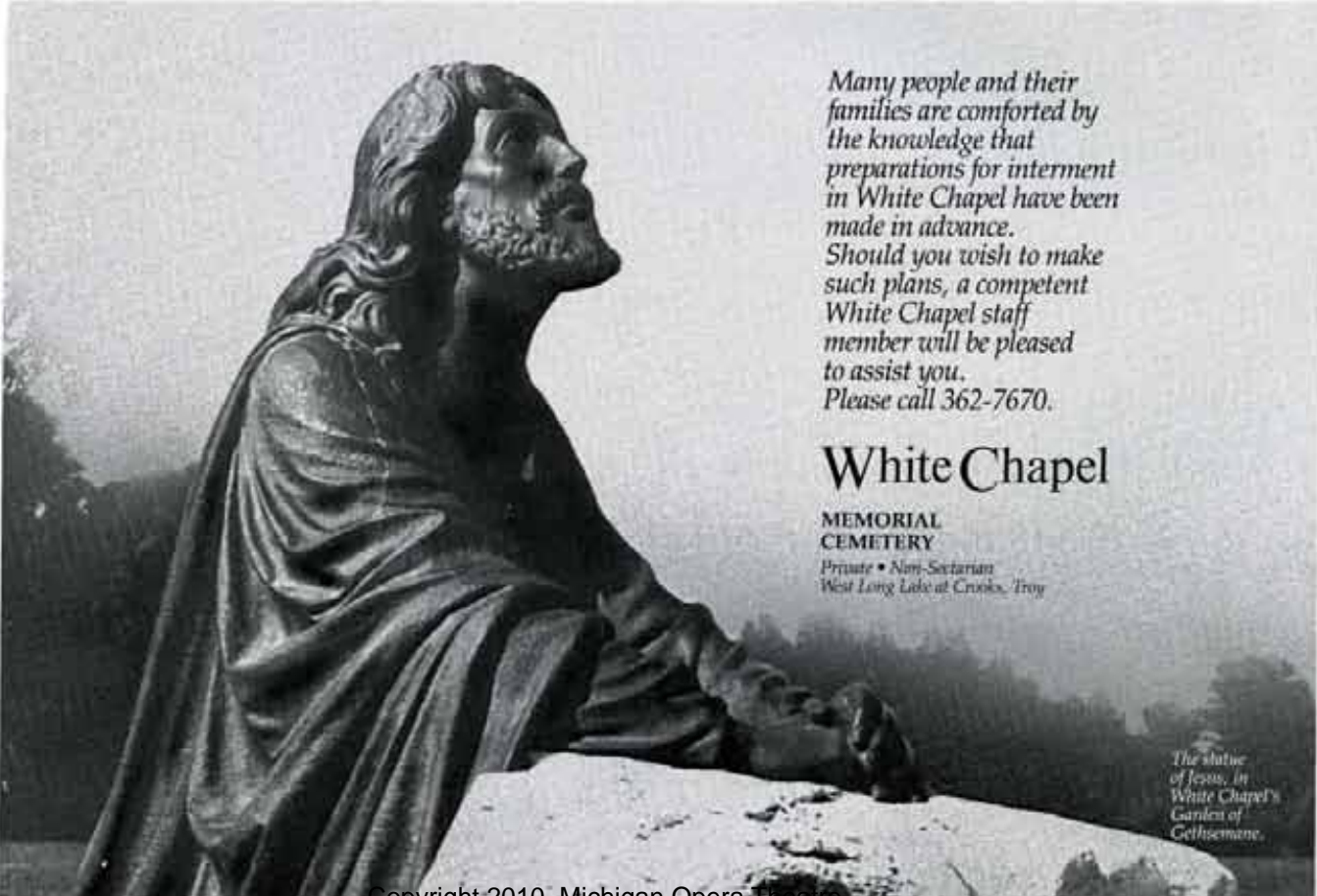
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# Setting

## Verona, Italy

because  
their love  
will never  
end, not  
even in  
death.

### OVERTURE

**ACT I, Scene one** The Street. Friar Laurence and his two acolytes/The Montague Clan: Mercutio, Romeo, Benvolio/Enter Tybalt, Rosaline and Capulets/The flight/Friar Laurence and his acolytes.

Friar Laurence, a strange, tortured character, is a figure in a trinity, caught between good and evil, tossed between chance and necessity, between wanting and power. A manipulated manipulator, he is the principal “actor” in this tragedy; just when he thinks he is providing the key to happiness, he is in fact the cause of great tragedy. It is thus that he first appears in Act 1 to show just how much the story of Romeo and Juliet—their death, their meeting, their love—owes to chance. He evokes the tragedy, which starts in a Veronese street, which Romeo just happens to cross; an argument breaks out between Mercutio, Benvolio and Tybalt.

**Scene two** Juliet’s Bedchamber. The Nurse/Enter Juliet/Enter Lady Capulet.

As Juliet amuses herself in her bedchamber with her nurse, the girl’s mother—a symbol of parental authority—enters to tell her that Count Paris has asked to marry her.

**Scene three** Preparations for the Ball. Lady Capulet and Tybalt/Enter the guests and Count Paris/Romeo, Mercutio and Benvolio go to the ball/Enter Rosaline.

Inside the Capulet’s palace, preparation for the ball is under way. Mercutio and Benvolio decide to go disguised in masks and persuade Romeo to accompany them.

**Scene four** The Ball. The couples dance a *pas de six*: Juliet and Paris, Romeo and Rosaline, Lady Capulet and Tybalt/Juliet variation/Mercutio variation/Juliet meets Romeo/Tybalt recognizes Romeo/the guests exit.

The ball is in full swing in the Capulet’s palace.

Romeo is trying to make an impression on the beautiful Rosaline who steals away. It is Juliet who first notices the handsome young man, who is soon equally captivated. Tybalt recognizes the intruder and puts a stop to this first decisive meeting.

**Scene five** The Balcony. On the balcony outside her bedchamber, Juliet dreams about her evening. Romeo, whose friends are seeking him everywhere, appears in the garden and declares his love for her.

### PAUSE

**ACT II, Scene six** The Street. Friar Laurence/ Mercutio, Benvolio and their friends/Enter Romeo/The Puppets/The Message.

Romeo joins Benvolio and Mercutio in the middle of the festivities—dances, masked revelers and puppets animate the street. The nurse gives him a letter from Friar Laurence, on Juliet’s behalf, arranging a meeting with Friar Laurence so that he may bless their marriage.

**Scene seven** The Friar’s Cell—The Marriage. The Friar, Romeo and Juliet.

Hoping that this marriage will stop the feuding between the Montague and Capulet families, Friar Laurence agrees to marry Romeo and Juliet. The marriage takes place under the sign of the ring of Möbius, the symbol of an indestructible link, infinity, an eternal return . . . because their love will never end, not even in death.

**Scene eight** The Street. Tybalt and his friends/Mercutio and Tybalt meet/Mercutio’s death/Tybalt’s death.

Tybalt provokes a fight with Mercutio and Benvolio. Romeo tries to calm things but fails; Tybalt kills Mercutio. Romeo challenges Tybalt to a duel and deals him a mortal blow.



**ACT III, Scene nine** Juliet's Bedchamber. Friar Laurence and his two acolytes/Juliet and Romeo/enter the Nurse/Lady Capulet, Paris, Juliet and the Nurse/Juliet alone/Juliet, Friar Laurence and his two acolytes.

Before fleeing to Mantua, Romeo takes his leave of Juliet. The separation is painful. Juliet cannot bear it and is even more distressed at the thought of marrying Paris, as announced to her by Lady Capulet who has just entered the bedchamber with the suitor. Appalled and outraged, Juliet asks Friar Laurence for advice.

**Scene ten** Juliet's Bedchamber—The Tomb. Juliet, Friar Laurence and his two acolytes/The Nurse/Lady Capulet, Romeo and Friar Laurence.

Friar Laurence advises Juliet to drink a potion that will give her the appearance of death. Once entombed, she will awaken and join Romeo, whom the Friar will have forewarned. However, the Friar is unable to get the message to Romeo who, crazed with sorrow, kills himself. Upon awakening, Juliet realizes what has happened and joins Romeo in eternal love.

Dancers Bernice Coppieters and Chris Roelandt in the title roles of *Roméo et Juliette*.



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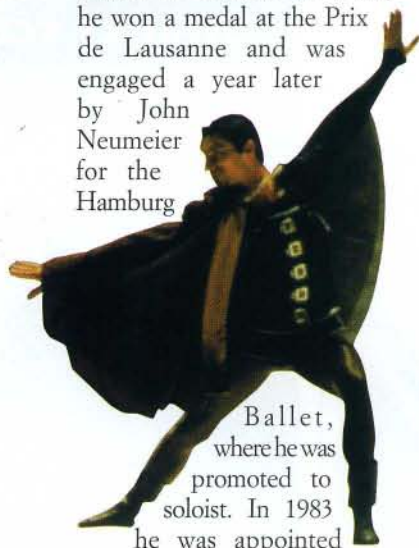
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# Roméo et Juliette

## profiles

**J**ean-Christophe Maillot—  
Director/Choreographer  
Jean-Christophe Maillot studied dance and piano at the National Conservatoire in Tours, where he was born in 1960. He spent three years at Rosella Hightower's school in Cannes. In 1977, he won a medal at the Prix de Lausanne and was engaged a year later by John Neumeier for the Hamburg



Ballet, where he was promoted to soloist. In 1983

jean-christophe maillot—  
“directeur des ballets de monte-carlo”

he was appointed director and choreographer of the Ballet de Tours, which became a Centre Chorégraphique National in 1989. He choreographed more than twenty works for this company. He also choreographed works for the Jeune Ballet de France, the Ballet du Nord, the Ballet du Rhin, the Ballets de Monte-Carlo, the Introdans Company (Holland), the Rome Opera Ballet, and the Netherlands Dans Theater. In 1993 he received the Order of “Chevalier des Arts et des Lettres” from the French Minister of Culture. That same year H.S.H. Princess Caroline de Monaco appointed him “Directeur des Ballets de Monte-Carlo.”

The Les Ballets de Monte-Carlo presents *Roméo et Juliette*—the artistic team

**E**rnest Pignon-Ernest—  
Scenery

Born in 1942, Ernest Pignon-Ernest made his name by pasting silkscreen prints of a famous photograph of Rimbaud on town walls—exhibited in the Jardin des Plantes in Paris in 1984—and by presenting 28 “arborigènes” vegetable sculptures, made with the scientist Claude Gudin and the Research Centre of Cadarache. He is also known for the ornate drawings with which he decorated the walls and streets of Naples between 1988 and 1995. This is Mr. Pignon-Ernest's second collaboration with Les Ballets de Monte-Carlo. In 1995 he created a new drop-curtain at the Opera of Monte-Carlo for the tenth anniversary of the Company.

**J**érôme Kaplan—Costumes

Born in Paris in 1964, Jérôme Kaplan studied stage decoration at the Ecole de la Rue Blanche. Since 1987, he has designed costumes and decor for many opera productions, including Massenet's *Don Quichotte*, Rossini's *The Barber of Seville*, and Vivaldi's *Montezuma*. He discovered contemporary dance through the work of Jean-Christophe Maillot, for whom he has designed the costumes and decor for *Naranjas e Citrons*, *Casse-Noisette Circus*, *L'Enfant et les Sortilèges*, *Bêtes Noires*, *Home*, *Sweet Home*, and *Dov'è la Luna*. Recently Mr. Kaplan designed the set and costumes for the new

production of *Thème et Variations* (Balanchine) and the costumes of *Recto Verso* created by Maillot at the International Dance Festival in Cannes.

**D**ominique Drillot—  
Lighting

Dominique Drillot was born in 1959 in Tours. The sculptor and graphic artist studied fine arts at the Beaux-Arts in Tours while working as stage and accessories designer at Tours-Opera. In 1987 he created his first stage design for Jean-Christophe Maillot (*Thème et 4 Variations*), with whom he has collaborated regularly. Mr. Drillot has also collaborated with Ramon Oller (*Corre, corre Diva*), Bruno Jacquin, Graham Lustig, Conny Jansen and other artists. He has worked with the Ballet du Nord, the Rome Opera Ballet, the Lyon Opera Ballet, the Grand Théâtre de Bordeaux, the Stuttgart Ballet and the Ballet British Columbia, and has worked as designer and director often for The Introdans Company (Holland) and Les Ballets de Monte-Carlo.



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## Ali Moiin M.D.

Diplomate American Board of Dermatology  
Assistant Professor, WSU

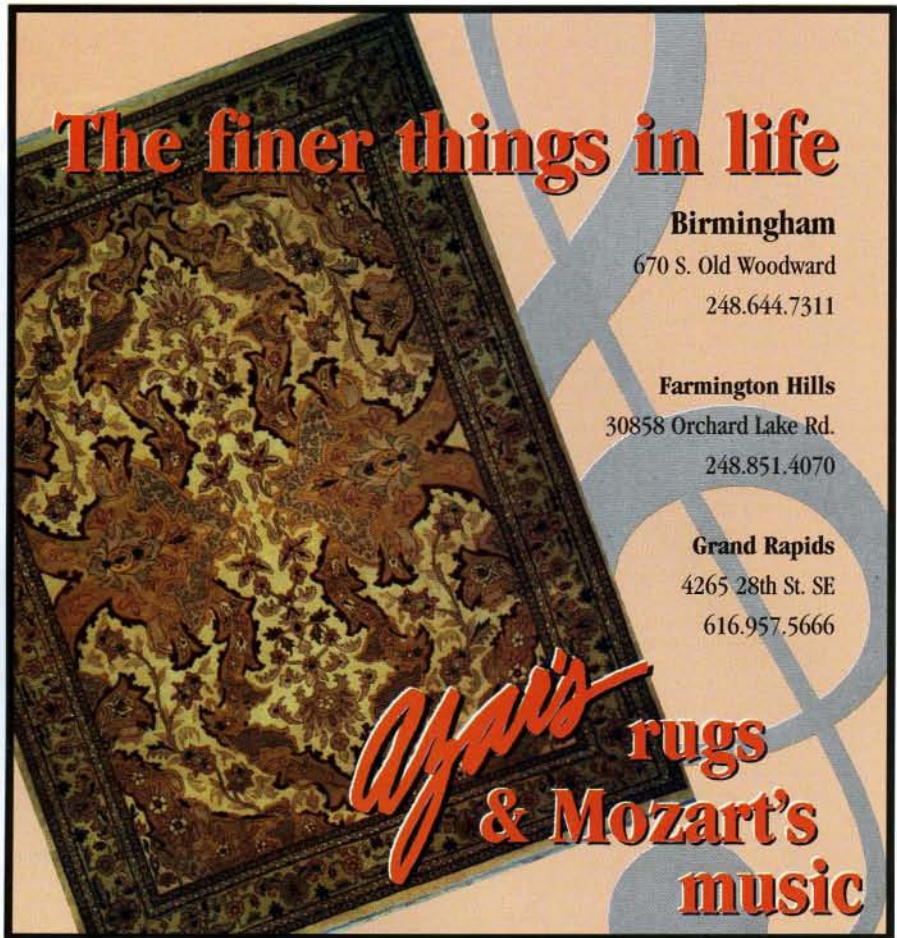
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# turandot

October 10-18



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## THE CAST

In order of appearance

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JAMES PATTERSON

**Liù**

NORAH AMSELLEM\* (October 10, 14 & 17)  
CASSANDRA RIDDLE\* (October 11m, 16 & 18m)

**Calaf**

RICHARD MARGISON\* (October 10, 14 & 17)  
ANTONIO BARASORDA\* (October 11m, 16 & 18m)

**Timur**

HAO JIANG TIAN\*

**Ping**

FRANK HERNANDEZ

**Pang**

CÉSAR ULLOA

**Pong**

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**Turandot**

ALESSANDRA MARC (October 10, 14 & 17)  
KATHLEEN BRODERICK\* (October 11m, 16 & 18m)

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Libretto by G. Adami and R. Simoni

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# Setting

## Peking, China

turandot  
declares  
she  
knows  
the  
stranger's  
name...



Photo: Jerome August. NOT archive

**ACT I** At sunset, outside the Forbidden City in Peking, a Mandarin reads the crowd an edict ("Popolo di Pekino!"): any prince seeking to marry the Princess Turandot must answer three riddles. If he fails, he dies. The latest suitor, the Prince of Persia, is to be executed at the moon's rising; bloodthirsty citizens urge the executioner on. In the tumult, a slave girl, Liù, kneels by her aged master, who has fallen from exhaustion. A handsome youth, Calàf, recognizes the old man as his long-lost father, Timur, vanquished king of Tartary ("Padre! Mio padre!"). When Timur reveals that only Liù has remained faithful to him, Calàf asks why. She replies it is because once, long ago, Calàf smiled at her. As the sky darkens, the mob again cries for blood ("Gira la cote!") but greets the moon with sudden, fearful silence. The onlookers are moved when the Prince of Persia passes by, and they call upon the princess to spare him. Calàf too demands that she show herself. Turandot appears, and with a contemptuous gesture, bids the execution proceed. The crowd falls prostrate ("Principessa!"). As the death cry is heard from the distance, Calàf, transfixed by the beauty of the princess, strides to the gong that announces a new suitor. Suddenly Turandot's three ministers, Ping, Pang and Pong, appear to discourage him ("Fermo! Che fai?"). When Timur and the tearful Liù also beg him not to risk his life ("Signore, ascolta!"), Calàf tries to comfort them ("Non piangere, Liù!"), but he strikes the gong and calls Turandot's name.

**ACT II** In a palace pavilion, Ping, Pang and Pong lament Turandot's reign, praying that love will conquer her heart and peace will return. The three let their

thoughts wander to their country homes ("Ho una casa nell' Honan"), but the noise of the populace gathering to hear Turandot question the new challenger calls them back to reality.

In the palace, the old Emperor, perched on a high throne, vainly asks Calàf to reconsider ("Un giuramento atroce"). Heralded by a chorus of children, Turandot enters to describe how her beautiful ancestor, Princess Lou-Ling, was abducted and killed by a conquering prince; in revenge, she has turned against men and determined none shall ever possess her ("In questa Reggia"). Facing Calàf, she poses her first question: What is born each night and dies each dawn ("Nella cupa notte")? "Hope," Calàf answers correctly. Unnerved, Turandot continues: What flickers red and warm like a flame, yet is not fire ("Guizza al pari di fiamma")? "Blood," replies Calàf after a moment's pause. Shaken, Turandot delivers her third riddle: What is like ice but burns ("Gelo che ti dà foco!")? Tense silence prevails until Calàf triumphantly cries, "Turandot!" While the crowd voices thanks, the princess begs her father not to give her to the stranger. Hoping to win her love, Calàf offers Turandot a challenge of his own: if she can learn his name by dawn, he will forfeit his life ("Tre enigmi m'hai proposto!").

**ACT III** In the palace garden, Calàf hears a proclamation: on pain of death no one in Peking shall sleep until Turandot learns the stranger's name. The prince foresees victory for his love ("Nessun dorma!"), but Ping, Pang and Pong try to bribe him to leave the city ("Di' tu, che vuoi!"). As the fearful mob threatens him with drawn daggers to learn his name, soldiers drag in Liù and Timur; Calàf tries to convince the mob that neither of them knows his secret. When Turandot appears, commanding the dazed Timur to speak, ("Sei pallido, o straniero!"), Liù cries out that she alone knows the stranger's identity but will never reveal it. Though tortured, she remains silent. Impressed by such endurance, Turandot asks Liù's secret. "Love," replies the girl ("Principessa, l'amore!"). When the princess signals the soldiers to intensify the torture, Liù snatches a dagger and kills herself. The crowd, fearful of her ghost, forms her funeral procession. Turandot, veiled by her attendants, remains alone to confront Calàf, who tears the covering from her face and impetuously kisses her ("Principessa di morte!"). Knowing emotion for the first time, Turandot weeps. The prince, now sure of winning her, reveals his identity ("Io son Calàf").

As the people hail the Emperor, Turandot declares she knows the stranger's name: it is Love ("Padre Augusto . . . Il suo nome è Amor!"). The court salutes the power of love and life.

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# Puccini and *Turandot* by Roger Pines

When *Turandot* premiered at Milan's La Scala on April 25, 1926, there occurred an event unique in the history of opera: following the death of Lù, Arturo Toscanini stopped the orchestra and, turning to the audience, announced, "Here the opera ends, because at this point the maestro died." The performance concluded there, with the opera's ending unheard by the first-night audience.

Nothing could have demonstrated more powerfully that *Turandot* had brought down the curtain on Italian opera's greatest era. Puccini's "swan song" halted the amazing flow of inspiration that had begun with Rossini and continued with Bellini, Donizetti, and Verdi. Worthy Italian stage works have been written since *Turandot*, but it remains the last opera in Italian to enter the standard repertoire.

For the first *Turandot* audiences, surprises came not only in the sheer magnificence of the score—by far Puccini's greatest achievement as an orchestrator—but also in the title role. For a change, Puccini had it in for his leading soprano; he created an atypically unsympathetic heroine, while hammering away mercilessly at the singer's upper register. Distinguished Wagnerians have excelled in this role. Like the *Götterdämmerung* Brunnhilde, *Turandot* requires a vast sound with tremendous thrust, but the resemblances end there; the Valkyrie can exhaust a soprano with its sheer length, whereas *Turandot*, although consistently higher, has only about twenty minutes of music.

If fully in command on the vocal side, the soprano can be free to embody the character, and here extraordinary interpretive skill is essential. As in *Salome*, it is all too common in this opera to encounter a monster, with both heart and voice as hard-edged as her long fingernails. To make *Turandot* reasonably credible, the soprano must endow her with a soul from the beginning. Many *Turandots* welcome the chance to melt the ice in the aria "Del primo pianto," which occurs within the final duet. Here the princess, weeping her first tears, reveals that she had been in anguish since she first caught sight of Calaf.

The obvious dramatic contrast is, of course, *Turandot* vs. the slave Lù, the typical "Puccini girl": sweetly tender-hearted like Mimi, selfless like Minnie, self-sacrificing like Butterfly. As with *Turandot*, the role is not long, but the phrases are exquisitely shaped. Everything—including those tricky pianissimo high B-flats—must be voiced not simply with technical ease, but also with the passionate sincerity that is the hallmark of any good Puccini singer. Lù also cannot be played with such fragility as to render her subsequent fortitude and suicide inconceivable.

The male contingent includes one of Puccini's most prominent bass roles, that of Timur, exiled King of Tartary. His function is chiefly to attempt to warn his son (albeit futilely) against becoming obsessed with *Turandot*. In Act Three, Timur finally lashes out at the forces that have caused Lù's death. In all Timur's utterances,

*cantante* that can also hold its own in the act-one ensembles.

Ping, Pang and Pong grew out of Gozzi's four "masks"—originally Venetian *commedia* figures (Truffaldino, Brighella, Pantalone, and Tartaglia) who find

"here the opera ends, because at this point the maestro died."



themselves in China and become officials in the emperor's court. Puccini's trio have the titles of Chancellor, Grand Purveyor, and Chief Cook. Like Gozzi's *commedia* quartet, they serve to some degree as commentators, but play no crucial role in the drama. Their movement is invariably detailed and precise, likewise their scenes, which requires superbly polished musicianship.

There remains the leading man, Prince Calaf, in vocal weight the heaviest of all the Puccini heroes. Today one can get away with belting out his music, but all Calafs should note how Jussi Björling floated his way through "Non piangere, Liù."

In addition to those challenging riddles, Calaf has his own purely vocal trials to endure, chiefly the large-scale finale of Act One; the triumphant high Cs of the Riddle Scene—one required, the other optional; the universally beloved "Nessun dorma," in which that final "vincerò" represents the audience's single greatest moment of anticipation; and the thankless but taxing love duet.

*Turandot* covered the major opera houses before the end of the 1920s, and has been played regularly ever since. In America, however, it did not take off in popularity until Birgit Nilsson's princess introduced a generation of

American operagoers to this work. *Turandot* may not have earned the universal love accorded Puccini's "big three" (*La Bohème*, *Tosca*, *Madame Butterfly*), but it offers an audience something quite different: blessed and welcome escapism, a journey into a fairy-tale world. Its appeal will never die, not as long as we have dramatic sopranos with gleaming high Cs and heroic tenors who can send us out into the night with "Nessun dorma" ringing in our ears.

—Roger Pines, program editor at Lyric Opera of Chicago, contributes frequently to opera publications internationally.

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Photo: Jerome Magid, Courtesy MOJ archives

# turandot

## Artist Profiles

Michigan Opera Theatre is proud to present the following artists.

**SUZANNE ACTON**  
Suzanne Acton (Chorus Master) has been MOT's Assistant Music Director and Chorus Master since the 1981/82 season. She has conducted several productions during her tenure, including *The Barber of Seville* and *The Daughter of the Regiment*. For Dayton Opera, she has conducted *West Side Story*, *My Fair Lady* and *The Pirates of Penzance*. Ms. Acton has served as coach and accompanist for the opera companies of St. Louis and San Diego, and is Music Director of Rackham Symphony Choir.



**NORAH AMSELLEM**  
Rising soprano Norah Amsellem (Liù) opened the 1997-98 season at the Metropolitan Opera as Micaëla in *Carmen* with Plácido Domingo. Born in Paris, she has performed throughout the world in such roles as the Countess in *The Marriage of Figaro* and Norina in *Don Pasquale*. Future projects include a repeat performance of Liù with San Francisco Opera in December and the title role in *Manon* at the Grand Théâtre de Bordeaux during the 1999-2000 season. This is Ms. Amsellem's MOT debut.



**ANTONIO BARASORDA**  
Antonio Barasorda (Calaf) began his operatic career in 1971 in San Juan as Don Ottavio in Mozart's *Don Giovanni*. Soon Count Almaviva in *The Barber of Seville* became his signature role throughout Europe and North America. After many years as a lyric tenor, he began studying spinto roles, which led to his Metropolitan Opera debut. He has since been a regular guest there, and at other of the world's major opera houses, including the New York City Opera, L'Opéra de Montréal, and companies in Bologna, Venice, Genoa and Madrid. He now makes his MOT debut.



**KATHLEEN BRODERICK**  
Canadian soprano Kathleen Broderick (Turandot) makes her first appearance at MOT. The prolific award winner has performed throughout Europe in a variety of operas including the title roles of *Rusalka* in Bern, *Madama Butterfly* in Saarbrücken and *La Traviata* in Kaiserslautern. Her repertoire also includes *Götterdämmerung*, *Les Contes d'Hoffmann*, *Carmen*, *Così fan tutte*, and *Mabagony*, which she has performed with Vancouver Opera, Stadttheater Hiedelberg and the Opera Theater of Saint Louis, to name a few.



**FRANK HERNANDEZ**  
Baritone Frank Hernandez (Ping) makes his second MOT appearance—he previously sang the role of Marcello in *La Bobème* (1996). The 1995 winner of the Luciano Pavarotti International Voice Competition has also appeared at Houston Grand Opera as Sharpless in *Madame Butterfly*, at Washington Opera as Masetto in *Don Giovanni*, and at the Grand Théâtre de Bordeaux as Marcello. In 1997 at Houston Grand Opera, Mr. Hernandez created the lead masculine role in *Florencia en el Amazonas*, a new opera by Mexican



**ALESSANDRA MARC**  
Alessandra Marc (Turandot) brings her internationally renowned voice to MOT for the third time. She appeared at the Detroit Opera House opening gala (1996) and sang the title role in *Ariadne auf Naxos* (1991). The West Berlin-born soprano has also performed at the Metropolitan Opera, Vienna State Opera, Chicago Lyric Opera, San Francisco Opera, and the opera companies of Rome, Hamburg and Munich. Last season Ms. Marc made her debut at the Opéra Bastille as Turandot before returning to the Liceu as Sieglinde in *Die Walküre*.



**RICHARD MARGISON**  
Tenor Richard Margison (Calaf), from Canada, is in demand by theaters worldwide, including the Metropolitan Opera, Chicago Lyric Opera, Vienna State Opera, Deutsche Oper Berlin, Bavarian State Opera in Munich, San Francisco Opera, Covent Garden and many others. His varied repertoire includes *Carmen*, *Mefistofele*, *Norma*, *Aida*, *Tosca* and *Ernani*; he also recently sang his first Bacchus in *Ariadne auf Naxos* in Brussels. This is his MOT debut.



**STEVEN MERCURIO**  
New York-born Steven Mercurio (Conductor) has conducted the opera companies of Rome, San Francisco, Brussels, London, Seattle, Costa Mesa, Washington, Dallas and Pittsburgh, among others. He was Music Director of the Spoleto Festival (Italy), Principal Conductor of the Opera Company of Philadelphia and Associate Conductor of the Brooklyn Philharmonic. He is featured on many Sony Classical Label recordings and videos and has several film credits. The Juilliard alumnus is both a champion of contemporary music and himself a prolific composer. This marks the Maestro's fifth visit to MOT.







**DEJAN MILADINOVIC**

Yugoslavian-born Dejan Miladinovic (Director) has been Director of Belgrade National Opera since 1978, staging more than one hundred

productions in Europe and abroad. Since making his American debut at Dallas Opera in 1990 (*Prince Igor*), his work has been seen throughout the United States. His work in this country has included *Eugene Onegin*, *Aida*, *Don Carlos*, *The Flying Dutchman*, *La Gioconda*, *Carmen*, *Andrea Chenier* and *Madama Butterfly*. This is his second Detroit engagement; he directed MOT's 1997 *Rigoletto*.



**HAO JIANG TIAN**

Since his Metropolitan Opera debut in 1992, the career of Chinese bass-baritone Hao Jiang Tian (Timur) has expanded to

include many new companies and roles. Successful debuts have included roles in *The Pearl Fishers* at Seattle Opera, *Ernani* at Opéra de Nice and *Turandot* at Washington Opera, Pittsburgh Opera and Canadian Opera. He recently appeared in Bonn with Plácido Domingo in Antonio Carlos Gomes' rarely heard *Il Guarany*. This is Mr. Tian's first appearance at MOT.



**CÉSAR ULLOA**

Cuban-born César Ulloa (Pang) made his professional debut in 1975 with Dallas Opera in *La Traviata*. He has since expanded his repertoire to more

than fifty roles, and is now one of the world's most sought-after character tenors. Recent engagements include performances of Guillot de Morfontaine in MOT's *Manon*, Bardolfo in New York City Opera's *Falstaff*, and several appearances with the Metropolitan Opera: as Don Basilio in *The Marriage of Figaro*, as Hortentius in *The Daughter of the Regiment*, and as the Abbé in *Andrea Chenier*.



**JAMES PATTERSON**

Since beginning his career as an Adler Fellow with the San Francisco Opera in 1983, bass James Patterson (Mandarin) has given over 150

performances with that company including Sparafucile in *Rigoletto*, and Fafner in the company's widely acclaimed *Ring* cycle. He has also sung with Chicago Lyric Opera—*Tosca* and *La Forza del Destino*, among others — and extensively in Canada. This is Mr. Patterson's seventh appearance with MOT—he most recently sang the Comte Des Grieux in last spring's *Manon*.



**CASSANDRA RIDDLE**

American soprano Cassandra Riddle (Liù) attracted much attention as Mimi in last season's nationally broadcast New York City Opera production

of *La Bobème* on PBS's *Live from Lincoln Center*. Other recent accomplishments include roles in a new production of *Les Contes d'Hoffmann* at the New York City Opera and the world premiere of Lowell Liebermann's opera *The Picture of Dorian Grey* at Monte-Carlo. Her repertoire also includes *Carmen*, *I Pagliacci*, *Die Entführung aus dem Serail*, *Roméo et Juliette* and *Madame Butterfly*. This is Ms. Riddle's MOT debut.



**JEROLD SIENA**

American tenor Jerold Siena (Pong) has distinguished himself throughout the world by combining outstanding acting and vocal skills in a wide

variety of character roles. His repertoire includes more than fifty roles. Recently, he performed the role of Demo in Cavalli's *Giasone* at the Spoleto Festival, Charleston, the Rev. Horace Adams in *Peter Grimes* at Lyric Opera of Chicago, and the Auctioneer in *The Rake's Progress* at the Metropolitan Opera. This is Mr. Siena's first appearance at MOT.

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# Lucia di Lammermoor

October 31-  
November 8



Photo: MOT archives

## THE CAST

In order of appearance

### Normanno

ANDREW FOSTER\*

### Enrico

EVGENIJ DMITRIEV\*

### Lucia

SUMI JO

(October 31, November 4 & 7)

YOUNGOK SHIN\*

(November 1m, 6 & 8m)

### Alisa

JULIE DEVAERE

### Edgardo

FERNANDO DE LA MORA\*

(October 31, November 4 & 7)

GIORGIO CASCIARRI †\*

(November 1m, 6 & 8m)

### Raimondo

BRIAN MATTHEWS\*

### Arturo

ANDREW FOSTER\*•

\* MOT debut

† U.S. operatic debut

• MOT apprentice artist

Opera in three acts

Presented by Michigan Opera Theatre

Music by Gaetano Donizetti

Libretto by Salvatore Cammarano, based  
on the novel *The Bride of Lammermoor*  
by Sir Walter Scott

World Premiere: September 26, 1835, Naples

DONATO RENZETTI *Conductor*

MARIO CORRADI *Director*

ROBERT O'HEARN *Set Designer*

PETER J. HALL *Costume Designer*

STEPHEN ROSS *Lighting Designer*

ELSEN ASSOCIATES *Make-up and Hair Design*

SUZANNE ACTON *Chorus Master*

JOHN KENNELLY *Stage Manager*

Surtitles provided by arrangement with Bayshore Opera

Translations. Translation by Lindley L. Becker and T.J. Scott.

Scenery owned by the Florida Grand Opera

Costumes owned by The Dallas Opera



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*The 1998 Fall Season is made possible by Ford Motor Company*

# Setting

## Scotland, 16th Century

Lucia, fearful of her brother, awaits a rendezvous with Edgardo.

*In a feud between the Scottish families of Lammermoor and Ravenswood, Enrico—Lord Ashton of Lammermoor—has gained the upper hand over Edgardo—Master of Ravenswood—killing his kinsmen and taking over his estates. By the time the opera's action begins, however, Enrico's fortunes have begun to wane. In political disfavor, he stakes all on uniting his family with that of Arturo, whom he means to force his sister Lucia to marry.*

**ACT I** In a ruined park near Lammermoor Castle, Enrico's retainers prepare to search for a mysterious trespasser. Normanno, captain of the guard, remains behind to greet Enrico, who decries the refusal of his sister Lucia to marry Arturo. When the girl's elderly tutor, Raimondo, suggests that grief over her mother's death keeps her from thoughts of love, Normanno reveals that Lucia has been discovered keeping trysts with a hunter who saved her from an angry bull.

He suspects the stranger is none other than Edgardo, neighbor and hereditary enemy of



Photo: MOT archives

Lammermoor. Enrico rages, and as retainers confirm Normanno's suspicions, he swears vengeance.

Lucia, fearful of her brother, awaits a rendezvous with Edgardo. She tells her confidante, Alisa, the tale of a maiden's ghost that haunts the fountain and has warned her of a tragic end to her love for Edgardo. Though Alisa implores her to take care, Lucia cannot restrain her love. On arrival, Edgardo explains that he must go to France on a political mission but wishes to reconcile himself with Enrico so that he and Lucia may marry. Lucia, knowing her brother will not relent, begs Edgardo to keep their love a secret. Though infuriated at Enrico's persecution, he agrees. The lovers seal their vows by exchanging rings, then bid each other a rapturous farewell.

**ACT II** In the Great Hall of Lammermoor Castle, Enrico plots with Normanno to force Lucia to marry Arturo. As the captain goes off to greet the bridegroom, Lucia enters, distraught but defiant, only to be shown a forged letter, supposedly from Edgardo, proving him pledged to another woman. Crushed, she longs for death, but Enrico insists on her marrying at once to save the family fortunes. Now Raimondo confronts the disconsolate Lucia. Urging her to consent to the wedding, he invokes the memory of Lucia's mother and asks her to respect the desperate family situation. When she yields, he reminds her that there are heavenly rewards for earthly sacrifices.

As guests hail the union of two important families, Arturo pledges to restore the Ashton's prestige. Enrico prepares him for Lucia's melancholy by mentioning her grief over her mother's death. No sooner has the girl been forced to sign the marriage contract than Edgardo bursts into the hall. Returning earlier than expected, he has learned of the wedding and comes to claim his bride. Bloodshed is averted only when Raimondo commands the rivals to put up their swords. Seeing Lucia's signature on the contract, Edgardo tears his ring from her finger, curses her and storms from the hall. Hardly comprehending his words, Lucia collapses.

**ACT III** The continuing wedding festivities are halted when Raimondo enters to announce that Lucia, gone mad, has stabbed and killed Arturo in the bridal chamber upstairs. Disheveled, unaware of what she has done, she wanders in, recalling her meetings with Edgardo at the fountain and imagining herself married to him. When the angry Enrico rushes in, he is silenced by her pitiful condition. Believing herself in heaven, Lucia falls dying.

Among the tombs of his ancestors, Edgardo, last of the Ravenswoods, laments Lucia's supposed betrayal. Here, he plans to end his own life. Guests leaving Lammermoor Castle tell Edgardo the dying Lucia has called his name. As he is about to rush to her side, Raimondo arrives to tell of her death. Resolving to join Lucia in heaven, Edgardo stabs himself and dies.

—Courtesy of Opera News



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# donizetti

## Master of Madness

by Roger Pines

after  
twelve  
years of  
struggle,  
donizetti  
triumphed  
with  
anna  
bolena.

**M**ad scenes highlighted many operas by Donizetti, whose reason left him in his tragic final years.

One would like to believe that Gaetano Donizetti led a life as jolly as the music of his *L'elisir d'amore* or *Don Pasquale*. This was hardly the case. The composer experienced endless professional and private catastrophes, and deteriorated into madness at forty-six. Donizetti understood how to express an unbalanced state of mind through *bel canto*, and his mad scenes are among the most memorable episodes in his vast operatic output.

Born to a poverty-stricken Bergamo family in 1797, Donizetti studied with Johannes Simon Mayr, who developed his pupil's extraordinary facility and capacity for work; from his early twenties, Donizetti never paused for breath, sometimes taking less than a month to complete a score. Granted, his family required his financial support, but his frenetic and obsessive way of earning it aged him prematurely. It would not be accurate to label him "mad" during the years prior to his 1845 breakdown; however, in addition to debilitating illnesses, he was subject to severe emotional strain, brought on by the rigors of his profession and by scars of tragedy from which he never fully recovered.

In Donizetti's operas, the convention of the mad scene grew out of the advent of Romanticism in the work of composers and librettists. In *The Tenth Muse* Patrick J. Smith points out that, as the Italian style of *melodramma* became prevalent, "human irrationalities . . . the neurotic

febrile and insane" were emphasized. It was thus not at all unexpected that the mad scene became a legitimate element of operatic dramaturgy; in this respect, Donizetti's successors in our century include Britten (*Peter Grimes*), Menotti (*La Loca*) and Argento (*Miss Havisham's Fire*).

In 1828, Donizetti married Virginia Vaselli, daughter of a prominent Roman lawyer. Her fragile health darkened their life together; none of the couple's three children survived, and Virginia herself died barely nine years after her wedding. Early 1829 saw Donizetti himself bedridden with what he described as "convulsions and bile and internal hemorrhoids." Biographer Herbert Weinstock guesses that this was the first foretelling of the composer's dreadful fate.

After twelve years of struggle, Donizetti triumphed with *Anna Bolena*. The 1830 Milan premiere elicited ecstatic praise and established Donizetti as a force to be reckoned with in European operatic circles.

The finale of *Anna Bolena* is Donizetti's "busiest" mad scene in what actually happens on stage. Imprisoned in the Tower of London on charges of adultery, Anne Boleyn has lost her reason. She relives her wedding to Henry VIII, but then seems to see the accusing figure of her former lover, Richard Percy. She longs for him to take her back to her girlhood home, where she first knew the joys of love. Smeaton, Lord Rochefort and Percy himself—all condemned with Anna—join her as she prays. Coming to her senses, she asks

heaven not to curse Henry and his new wife. The fainting Anne is supported by the three men as she walks to her execution.

In her mad scene the soprano faces the hurdle of Recitative-Aria I-Recitative-Aria II-Recitative-Aria III. The queen begins in short, disconnected phrases with the spare accompaniment; suddenly she lets fly with a run up to high C as she imagines the "altar garlanded



with flowers." When Percy appears in her mind, the music turns excited and agonized. The nostalgia of her long-lined, filigreed aria provides an emotional release. Her serene mood continues in her prayer-like second aria. Cannons and bells revive Anne from madness, and she goes to her death with a vaulting cabaletta featuring violent leaps, extremes of range and a majestic series of ascending trills.

The five years after Anna Bolena saw a further blossoming of Donizetti's career, including a triumphant premiere of *Il furioso all'isola di San Domingo* (1833). There is no single mad scene in *Il Furioso*; Cardenio is mad from the start, thanks to the infidelity of Leonora, his wife. He retreats into aimless wandering on the island of San Domingo. Leonora is shipwrecked on that same island,

and after many near-tragedies is finally forgiven by the newly sane Cardenio.

Donizetti endows Cardenio with rangy music and occasionally jerky, recitatives, but overall our hero—vocally speaking—does not seem particularly mad, merely melancholy. Those caring for Cardenio describe him as a wild man, yet his very first utterance is the exquisite cavatina "Raggio d'amore," in which he laments that his beautiful wife is a "mistress of deception"; perhaps Donizetti was emphasizing that an operatic madman can express himself in noble, restrained tones. The same criterion applies to the mad scene for the poet hero of *Torquato Tasso*, also written in 1833 and created by Giorgio Ronconi, the magnificent baritone for whom Donizetti had written *Il furioso*.

More attacks of "the fever" continued to pursue Donizetti. He also endured anxiety over Virginia's health. Professionally, he had to contend with the humiliating jealousy of his rival Vincenzo Bellini. On September 26, 1835—ironically, three days after Bellini's death—Donizetti's most lasting success received its premiere in Naples. This was *Lucia di Lammermoor*, which contains opera's most famous mad scene.

Unlike the other mad characters in Donizetti, poor Lucia never regains her sanity. She sings her scene in four sections; an opening aria in two parts; a middle section of dialogue between herself, Enrico and Raimondo, with choral commentary; and a lilting cabaletta. The opening finds her greeting her imaginary Edgardo in plaintive, sighing lines, punctuated by sudden

poor  
lucia  
never  
regains  
her  
sanity.



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Photo: MCT archives

the  
music  
relaxes as  
Lucia  
"weds"  
Edgardo.

coloratura flights. She bursts out in horror (octave leaps downward) when she sees a ghost separating her from Edgardo. The music relaxes as Lucia "weds" Edgardo. (The practice of capping the first aria with a flute-accompanied cadenza is attributed not to Donizetti but to Teresa Brambilla, an early Lucia and Verdi's first Gilda.) Lucia mistakes Enrico for Edgardo and asserts her love. She bids him farewell in a passage of childlike character, beginning with the words, "Sprinkle my grave with bitter tears . . ."

Between *Lucia* and the La Scala premiere of *Maria Padilla* in December 1841, Donizetti not only lost his beloved Virginia but produced a series of operatic failures. Journeying to Paris, he had better luck with *La fille du régiment* and *La favorite*. His obsession with work soon drove him back to La Scala, where *Maria Padilla* was poorly received. This work contains Donizetti's only mad scene written for tenor. The unusual casting was due to the participation of Domenico Donzelli, a distinguished artist aged fifty at the time of the premiere.

Maria has learned that her beloved Mendez is actually Pedro the Cruel, King of Castille. Pedro swears to make Maria his wife, but political reasons force him to keep his love a secret. After the two elope, Maria is distressed that Pedro's court favors an alliance between himself and Bianca, a Bourbon princess. Don Ruiz, Maria's father, concludes that his daughter has become Pedro's mistress; he is beaten by Don Pedro's guards, and goes mad with grief and shame. All ends happily; Don Ruiz's reason returns and Pedro rejects Bianca, proclaiming Maria his queen.

Rather than writing an extended solo scena,

Donizetti made the *Maria Padilla*

mad scene a lengthy duet between Don Ruiz and Maria. The father's rejection of the daughter, and her desperate pleas to make him recognize her, yield grandly passionate music, anticipating early Verdi. Midway in the duet, the father calms down, and begins to sing a quiet Andalusian fisherman's song his daughter had sung in happier days. Maria joins him, creating a "calm within the storm" as touching as what we hear in Verdi's father-daughter scenes.

Donizetti traveled to Vienna in early 1842 to become Kapellmeister to the court of Austria. He was thrilled, since the appointment brought with it a fine salary and freedom to compose for other theaters. *Linda di Chamounix* (May 1842) was the fifth-to-last of Donizetti's operas and the only one to premiere in Vienna. The composer had a scant six years to live, but one can detect no feeling of foreboding in the charm of his music.

The heroine of *Linda di Chamounix* is advised to go to Paris to find work that will help support her poor parents. She winds up ensconced in the Paris home of Carlo, a viscount and the man she loves. Her father finds her there and rejects her, not realizing that her relationship with Carlo has remained platonic. When a friend informs Linda that Carlo's family has announced his marriage to a rich woman, Linda goes mad. She is brought home to Chamounix, where Carlo finally proposes to her.

Linda's mad scene,

although just a cabaletta with practically no build up, is a whopper: it needs harsh dynamic contrasts, rapid-fire chromatic scales, incisive phrasing and the power of a Sutherland. Linda is crying out to the absent Carlo, "No, it isn't true, they're lying—you couldn't betray me!" Through the wide-ranging florid writing, Donizetti makes it abundantly clear that this previously sweet, gentle young girl has lost all emotional control.

As Donizetti's illness progressed, he became even more of a slave to his need to produce: following *Linda*, four operas were written for four different theaters. The composer's behavior gave cause for alarm during the Paris rehearsals of his *Dom Sébastien*. He finally collapsed in Paris in August 1845. Donizetti's nephew committed him to the Ivry sanatorium, where he remained for nearly seventeen months. He felt betrayed, as shown in his harrowing letters from this period. Arrangements were finally made to bring him to Bergamo, where he spent six months as an incoherent invalid before his death on April 8, 1848.

Unlike Donizetti himself, whose madness was the final stage of physical illness, the madness of his characters grows out of purely emotional disturbances. In the mad scenes, the composer's demands on singers' expressive capacities exceed even the frequently daunting vocal requirements. In creating roles for particular artists, Donizetti used their spectacular techniques and their powerful personalities as means to an end. In our own time, singers such as Callas, Sutherland and Sills have demonstrated that, when virtuosity is put at the service of expression, Donizetti's power to move the listener remains undiminished.

—Roger Pines, a regular contributor to *Opera News* and *The Opera Quarterly*, is program editor of *Lyric Opera of Chicago*.

He would like to acknowledge the assistance of Donizetti scholar William Asbbrook in the preparation of this article.





**GIORGIO CASCIARRI**  
Florence-born tenor Giorgio Casciarri (Edgardo) followed his 1992 professional debut at the Teatro Petruzzelli with several performances of major



roles throughout Italy, collaborating with such artists as Katia Ricciarelli, Raina Kabaivanska and José Carreras. His repertoire includes principal roles in *The Barber of Seville*, *Orfeo ed Euridice*, *La Sonnambula*, *The Elixir of Love*, *La Traviata* and *The Daughter of the Regiment*. This production marks Mr. Casciarri's North American debut.

# Lucia di Lammermoor

## Artist Profiles

Michigan Opera Theatre is proud to present the following artists.

**MARIO CORRADI**  
Italian born Mario Corradi (Director) made his debut in 1982 with *Il Matrimonio Segreto* in Palermo. Since then he has staged opera worldwide: *La sonnambula* in Dallas, *Don Giovanni* and *Orfeo ed Euridice* in Madrid, Menotti's *Amelia al Ballo* in Monte Carlo and *Madame Butterfly* in Spoleto. His work is well known in St. Gallen, Frankfurt, Athens and Tokyo. His MOT credits include *Carmen*, (1996) and *The Elixir of Love*, (1998). Mr. Corradi recently directed Spontini's *Il teseo riconosciuto*—its first performance this century.



**EVGENIJ DMITRIEV**  
Evgenij Dmitriev (Enrico) was born and raised in Salavat, Russia and studied voice at the Tchaikovsky Conservatory in Moscow. The young baritone, now making his U.S. debut, has already made successful debuts at the Vienna State Opera (*Un Ballo in Maschera*), and at the Innsbruck Opera, Austria among others. In 1997 he portrayed Miller in a new production of Verdi's *Luisa Miller* at Canadian Opera, Toronto, and the following season marked his debut in France. Mr. Dmitriev returns next spring in the title role of *Eugene Onegin*.



**BRIAN MATTHEWS**  
Versatile bass Brian Matthews (Raimondo), making his MOT debut, has performed a variety of roles throughout Europe, North America and South America. His wide repertoire includes *Il Tabarro*, *Casey at the Bat*, *Albert Herring*, *The Rape of Lucretia*, *Pelléas et Mélisande*, *Lady Macbeth of Mtsenk*, *Wozzeck*, *Elektra* and *Joan of Arc*. His career highlights include the American premiere of Verdi's *Messa per Rossini*, telecast on PBS's *Live From Lincoln Center*, and his English National Opera debut in their new production of *Aufstieg und Fall der Stadt Mahagonny*.



**FERNANDO DE LA MORA**  
Since making his professional debut in 1987 with the San Francisco Opera, Mexican tenor Fernando de la Mora (Edgardo) has appeared at opera houses throughout the world. He recently performed *Romeo and Juliet* in Spain, *Madame Butterfly* in Houston and *La Bobème* in Milwaukee. Deutsche Oper Berlin, Covent Garden, and the Metropolitan Opera have also welcomed him. He has released several solo recordings on Polygram (Mexico) and Telarc.



**ANDREW FOSTER**  
Young tenor Andrew Foster (Arturo, Normano) has performed with opera companies throughout North America, including the Atlanta Opera, Savoyards Light Opera, the Repertory Theatre of St. Louis, Opera Maine and ISOMATA in Idyllwild, California. Last season he performed the roles of Beppe in *I Pagliacci* and Rinuccio in *Gianni Schicchi* with OPERA!Lenawee. His repertoire also includes *The Turn of the Screw*, *Aida*, *Madame Butterfly*, *Faust*, *Norma*, *Il Trovatore* and *The Marriage of Figaro*. This is Mr. Foster's MOT debut.



**DONATO RENZETTI**  
Current Music Director of the Macerata Opera Donato Renzetti (Conductor) last visited Detroit to conduct *La Traviata* (1996). He conducts regularly at major opera houses in Italy, including La Scala, the Teatro Comunale in Florence, Teatro Massimo in Palermo, and Teatro San Carlo in Naples. He made his American debut in 1982, conducting Marilyn Horne at Carnegie Hall. Maestro Renzetti has since appeared at the Metropolitan Opera, the San Francisco Opera and the Lyric Opera of Chicago.



**JULIE DEVAERE**  
Mezzo-soprano Julie De Vaere (Alisa) recently completed her first season at MOT—she sang the role of the Third Lady in *The Magic Flute* last fall and Rosette in *Manon* in the spring. Before that, the southern California native completed two seasons as an Apprentice Artist with Opera Pacific, appearing in *Die Fledermaus* and *Rigoletto*. Her repertoire also includes Nicklausse in *The Tales of Hoffmann*, Zita in *Gianni Schicchi*, and Cherubino in *The Marriage of Figaro*. Among her awards are a NATS Apprentice Artist Award and the Young Musicians Scholarship.



**SUMI JO**  
South Korean soprano Sumi Jo (Lucia) makes her second MOT appearance—she received rave reviews and standing ovations when she sang Gilda in the 1997 *Rigoletto*. In recent seasons her credits have included debut and return performances on the major stages of Europe and the United States, including La Scala, the Salzburg Festival, the Vienna State Opera, the Teatro San Carlo in Naples, Covent Garden, the Metropolitan Opera and the Lyric Opera of Chicago. Ms. Jo's major-label recordings include *Un Ballo in Maschera* under the direction of Herbert von Karajan, *The Magic Flute* under Sir George Solti, and two solo albums.



**YOUNGOK SHIN**  
Metropolitan Opera soprano Youngok Shin (Lucia) makes her MOT debut. The South Korean has also appeared at the Bastille Opera in Paris (Gilda in *Rigoletto*, Oscar in *Un Ballo in Maschera*), the Royal Opera Covent Garden (Gilda), Cologne Opera (Despina in *Così fan tutte*), the Canadian Opera (Gilda and Lucia) and throughout Japan (Adina in *The Elixir of Love*) with Luciano Pavarotti. Currently available recordings include three solo CDs on Samsung Classics: *Vocalise*, *Ave Maria* and *Dreams*.



# Orchestra

## Michigan Opera Theatre

### VIOLIN I

\*Charlotte Merckson  
*Concertmaster*  
\*Randolph Margitza  
\*Velda Kelly  
\*Sasha Margolis  
James Kujawski  
Julia Kurtyka  
Michael McGillivray  
Charles Roth  
Elizabeth Rowin  
Kathryn Stepulla  
Melody Wooton

### VIOLIN II

\*Victoria Haltom  
*Principal*  
\*Brooke Hoplamazian  
\*Anna Weller  
\*Aurelian Oprea  
Constance Markwick  
Janet Murphy  
Marla Smith  
Eugenia Song

### VIOLA

\*John Madison  
*Principal*  
\*Scott Stefanko

\*Kathleen Grimes  
\*Barbara Zrnich  
James Greer  
Barbara Stolberg

### CELLO

\*Nadine Deleury  
*Principal*  
\*Diane Bredesen  
\*Minka Christoff  
\*Robert Reed  
Sarah Cleveland  
John Iatzko

### BASS

\*Derek Weller  
*Principal*  
Larry Bjornson  
Greg Powell  
Shawn Wood

### FLUTE

\*Pamela Hill  
*Principal*  
\*Laura Larson  
Wendy Hohmeyer

### OBOE

\*Rebecca Hammond  
*Principal*  
Kristen Beene  
*Acting Principal*  
Kristin Reynolds

### CLARINET

\*Brian Bowman  
*Principal*

\*Jane Carl  
Kimberly Aseltine  
Craig Ryding

### BASSOON

\*Kirkland D. Ferris  
*Principal*

\*Scott Armstrong  
Nora Shankin

### HORN

\*Susan Mutter  
*Principal*  
\*Carrie Banfield  
Connie Hutchinson  
Celeste McLellan

### TRUMPET

Charles Daval  
*Acting Principal*  
David Kuehn  
*Acting Principal*

\*Gordon Simmons

Charles Bubolz  
Carolyn Bybee  
Mark Flegg  
David Hunsicker  
Brian Moon  
Jean Moorhead-Libbs  
Scott Natzke

### TROMBONE

\*Maury Okun  
*Principal*  
\*Greg Near  
Heather Buckman

Brian Robson  
Micheal Tyrrell

### CIMBASSO

Fritz Kaenzig

### TIMPANI

\*Greg White  
*Principal*

### PERCUSSION

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*Principal*  
Keith Claeys  
Dan Maslanka  
David Taylor

### HARP

\*Patricia Terry-Ross

*Principal*

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\*Diane Bredesen

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# Chorus

## Michigan Opera Theatre

Russell Amerson  
Chris Bauder  
Victoria Bigelow  
Kevin Lee Branshaw  
Kim Wayne Brooks  
Alaina J. Brown  
Kristen A. Bryant  
Fred Buchalter  
Patrick Jay Clampitt  
Deborah J. Dailey  
Michaela Patches Dionne  
Anthony Dixon

Kenneth Ebaugh  
Eric Gardner  
Vanessa Ferriole  
Louisa A. Fisher  
Yvonne M. Friday  
Rosalin Contrera Guastella  
Jeanine Head Miller  
Donald Thomas Jackson  
Alberta Jean Reed  
Clarence E. Jones  
Tom Kabala  
Kiersten King  
Jeff Krueger  
Andrea Leap  
Tamara Lehew  
Ray Litt

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James Mackey Moore  
Anthony C. Noto  
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Jan R. Phillips  
Monique Ricard  
Jolanta Rode  
John Schmidt  
Robert H. Schram  
Kenneth R. Shepherd

William Steiner  
Stephen Stewart  
Judith Szefti  
Jim Talpos  
Dean Unick  
Justin Watson  
James R. Wells  
Virginia "Ginni" Winters  
Timothy Wolf  
Emily Wood  
Eugene Zweig

*The American Guild of Musical Artists is the official union of the Michigan Opera Theatre vocal performers*

# Childrens chorus

Michigan Opera Theatre

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Anna Atkinson

Jennifer Bateman  
Mike Bigelow  
Nora Jean Bonner  
Matt Daigler  
Hallie Hayes Dorsey  
Tina Genitti

Ashton Hopkins  
Mary Malaney  
Jennifer Schmidt  
Katie Schmidt  
Kel'Niesa Sharneé Brown  
Thomas R. Sklut

Anna R. Sklut  
Mandy Thoms  
Sarah Wiercioch

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Maria Bonnani  
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Christine Jarnick  
Robert W. Ligaj  
Bettie Lyons  
Leisa Marie Carzon  
Patricia Minnick  
F. Homer Matthews  
Melody Mendis  
Virginia Person  
David Riley  
Cheryl Ross  
John Sietta  
Alan Sebastian  
Janice Simon  
Mary Anne Smigulac

Suzanne Acton,  
Music Director  
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communities  
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revue.

## TOUR TIME ARRIVES AGAIN!

Autumn is here and that means the Department of Community Programs is busily mounting our new touring productions for the 1998-99 season.

Our school programs are popular throughout Michigan. Each year boys and girls look forward to what Mark Vondrak (Associate Director of Community Programs) and his troupe of singers will perform in their schools. The troupe performs an average of 250 performances a season. *Fair Means or Foul* by the "Dean of American children's opera composers" Seymour Barab, will delight elementary school youngsters with the antics of a scheming Prime Minister who wants to wrest the kingdom from an unsuspecting prince and princess. To confuse matters more, a governess

and fairy godmother are trying to reason with the royal siblings... the princess wants to lead the Royal Army while the prince wants to direct the Royal Ballet.

*Fair Means or Foul* was the first opera commissioned by the Department of Community Programs twenty years ago, which also makes this children's opera the first piece ever commissioned by Michigan Opera Theatre. We are proud to present this delightful lesson on stereotypes to a new generation of school children.

We are also offering adults and high school students Seymour Barab's zany opera *La Pizza Con Funghi* (Pizza with Mushrooms). This hilarious one-act spoof lampoons every operatic tradition.

Communities throughout

Michigan have experienced and enjoyed our tour revue "The Music of Andrew Lloyd Webber" and our yearly up-dated "Broadway Revue." These two pieces are performed by the touring artists of Community Programs. But a special opportunity is offered to community high schools by sending chorus music ahead to a choral director; stage-directing their students a few days before the performance, and then inviting the whole community to see the revue featuring their students on stage with our artists. Some communities and school districts have even used the revues as a fund-raising event by selling patron tickets and advertising and having dinners and after-glows as a part of the festivities. It is always an event that everyone remembers.

Our elementary offerings also include *The Night Harry Stopped Smoking*; *Nanabush: The Great Lakes Indian Hero*; and *Jack and the Beanstalk* featuring the music of Sir Arthur Sullivan (of Gilbert & Sullivan fame).

To book any of these programs, or to discuss how we can tailor a performance for any special occasion, call the Community Programs Marketing Manager, Delores Tobis at 313-874-7248.

Kim Minasian-Hawes, "Princess,"  
and Jerry Minster, "Prince," in  
*Fair Means or Foul*.



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MOT Archives



Photo: James A. Steel

Chris Richardson, Plaster Restoration Supervisor of the Detroit Opera House, teaching "Fun with Plaster" at *Learning at the Opera House '98*, another offering from the Department of Community Programs.

### TIME OUT FOR OPERA

Watch for new episodes of *Time Out for Opera*, our award-winning TV series, which is taped and broadcast by Bloomfield Community Television and also shown throughout Southeast Michigan through PBS station, WFUM, Flint. The series, now in its sixth season, is produced and co-hosted by educator and TV personality, Jonathan Swift and Michigan Opera Theatre's Director of Community Programs, Karen VanderKloot DiChiera.

### NATIONAL ENDOWMENT FOR THE ARTS: PIZZA, PORGY, AND CONVERSATION

Children and staff from Edmonson Elementary School and Cornerstone Middle School had an additional treat thanks to a grant from the National Endowment for the Arts. The children were treated to a pizza lunch in the Detroit Opera House combined with an opportunity to meet and chat with stars from the production of *Porgy and Bess*. The pizza party, conducted in a press-conference format, was hosted by Karen V. DiChiera. For many children there, it was a first-time opportunity to ask an opera star/actor intriguing

students  
created  
the  
script,  
melodies  
and  
action.

questions about their lives as singers/actors, role development, singing and acting preparation, and about their educational histories. The cast, equally delighted, enjoyed meeting the children as well.

On another occasion, this NEA grant also provided the students from Your Heritage House Museum and the Detroit Day School for the Deaf, the

opportunity to spend an afternoon with the *Porgy and Bess* cast. Additionally, it also funded a mini-tour to ten Detroit area schools celebrating the works of George and Ira Gershwin and excerpts from *Porgy and Bess*. This tour was created and directed by Community Programs artist, Betsy Bronson and performed by MOT Young Apprentice Program interns, Alaina Brown and Russell Amerson who also performed in the spring production of *Porgy and Bess*.

### CONTINUING WORK WITH THE MENTALLY IMPAIRED

Fall of 1998 will be the second year of a grant from the Young Women's Home Association enabling Community Programs Director, Karen V. DiChiera to share her *Create Opera!* process with staff and students at the Lamphere Center for the Mentally Impaired in Oakland County. Last year's program culminated in an original musical based on the theme of keeping ourselves healthy, safe and clean called *All About Us*. As in all *Create Opera!* projects, the

students created the script, melodies and action and took turns conducting the percussion orchestra.

### A.C.E. IS AN ACE

Fall also means a return to the Arts Centered Education project with ACE partners Center for Creative Studies: Institute of Music and Dance, the Detroit Public Library, Preservation Wayne, and Your Heritage House Museum. School partners are Murray Wright High School, Edmonson Elementary School, and the Detroit Day School for the Deaf. Besides in-class activities and hands-on participation with the students, the ACE arts and cultural partners provided masterclasses and field trips for the Detroit school system youngsters. 200 students from Murray Wright High School and the Edmonson Elementary School attended student matinees of MOT's spring production of *Porgy and Bess*.

Detroit Day School for the Deaf student gets voice coaching from Michigan Opera Theatre bass-baritone Mark Rucker.

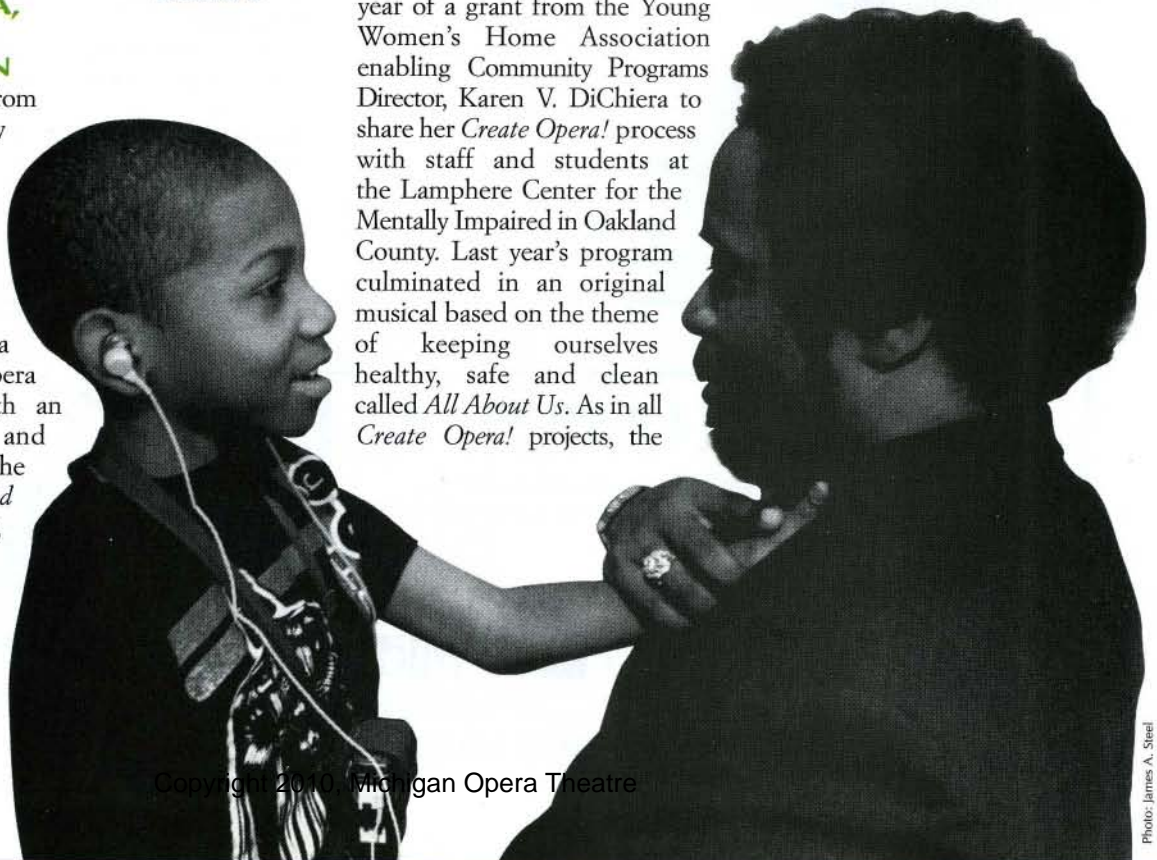


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Professionals, Movers, Supers, Education & Outreach and Opera League volunteers have a significant impact on the overall operation of the Company. Come join us! The time you invest will be small when compared to the amount we can accomplish together. Our volunteers are the "Heart of Michigan Opera Theatre."  
Betty Brooks, President

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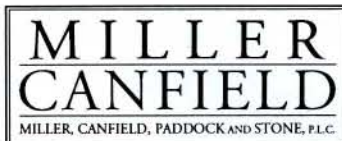
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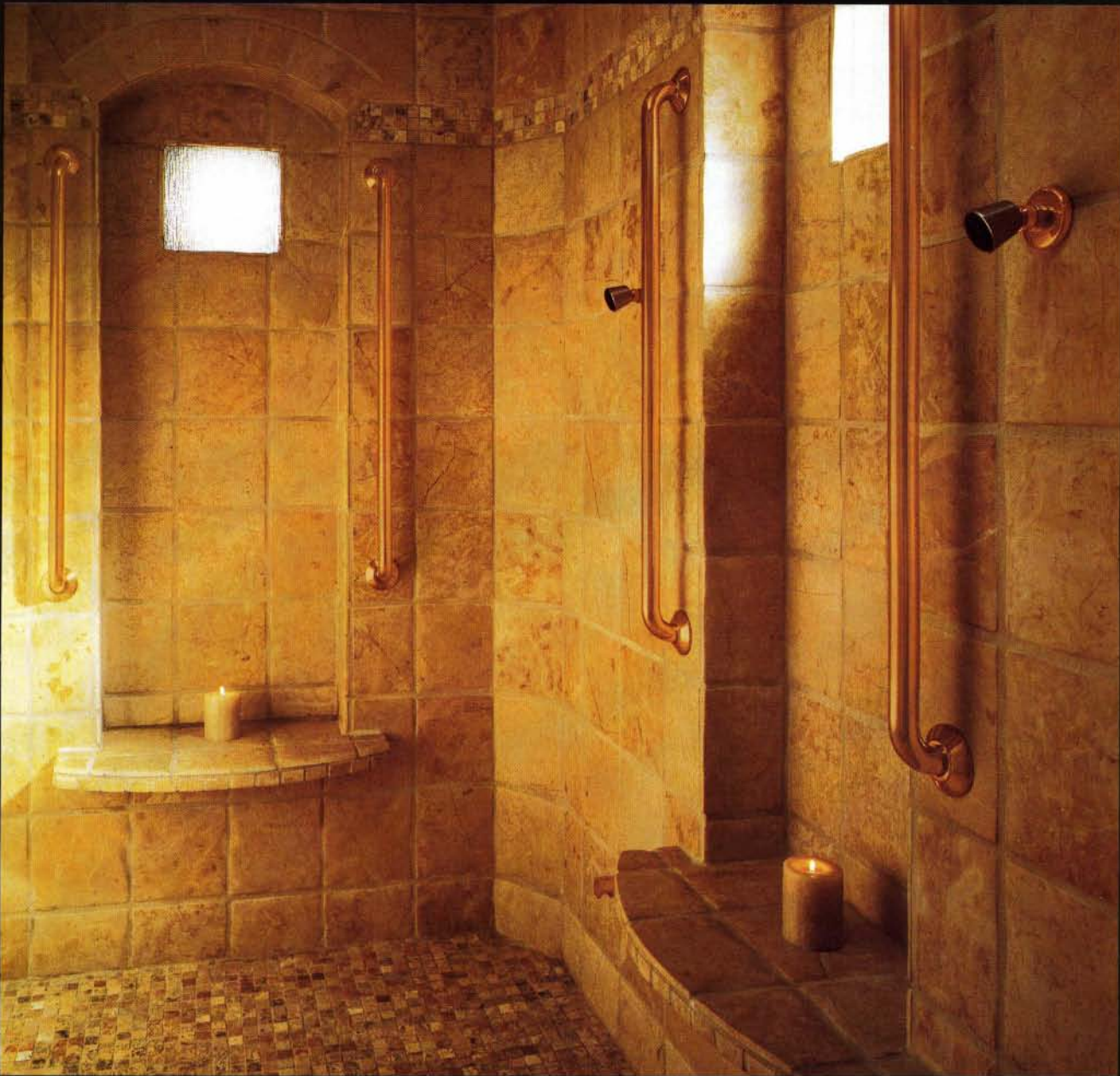
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Friday, November 27, 8:00 pm  
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Wednesday, December 2, 8:00 pm  
Thursday, December 3, 8:00 pm  
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Saturday, December 5, 2:00 pm  
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## Sunset Boulevard

March 2-21

## American Ballet Theatre Don Quixote

Thursday, March 25, 8:00 pm  
Friday, March 26, 8:00 pm  
Saturday, March 27, 2:00 pm  
Saturday, March 27, 8:00 pm  
Sunday, March 28, 2:00 pm

## Madame Butterfly

Saturday, April 17, 8:00 pm  
Sunday, April 18, 2:00 pm  
Wednesday, April 21, 8:00 pm  
Friday, April 23, 8:00 pm  
Saturday, April 24, 8:00 pm  
Sunday, April 25, 2:00 pm

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Sunday, May 16, 2:00 pm  
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Friday, May 21, 8:00 pm  
Saturday, May 22, 8:00 pm  
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## Samson and Delilah

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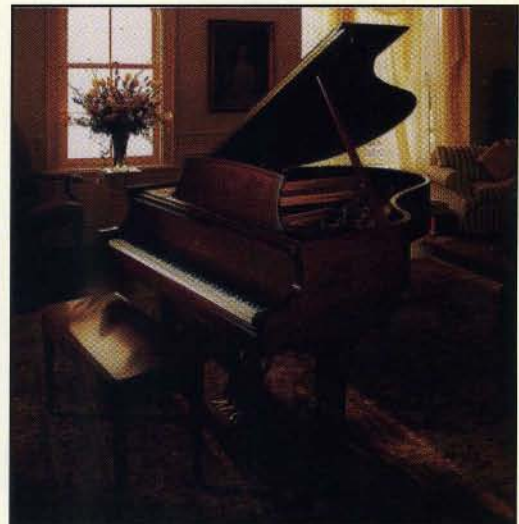
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**NO SMOKING** Detroit Opera House is a smoke-free facility. Ash receptacles are provided on the exterior of all entry doors for those who wish to smoke.

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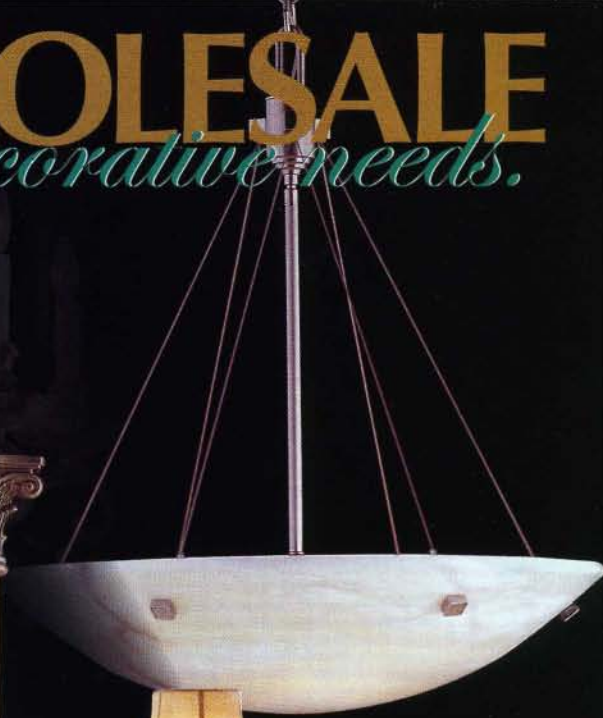
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# ***Turandot***

## ***Cast Update***

Alessandra Marc will sing the title role on October 10, 11, 14, 16 and 17. Janine Bogardus will sing the role of Turandot on October 18.

### ***The Prince of Persia***

James Cargill; Lee Thomas, WJBK-FOX 2 (October 10)  
sung by Kim L. Millard

### ***Executioner***

Jim Balow

### ***Handmaidens***

Rosalin Contrera Guastella, Darlene Patterson

### ***Supers***

Amanda Clampitt, Henry Coucke, Bruce Davis, Joe Goralczyk,  
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Matt Ruhlig, Gary Sekerak, David Silverman, Alan Sorscher,  
Lee Stafford, Rose Stolk, Chris Thoms, Ching Wang,  
William Wilford, Harry Williams, Jr., Alan Wisnieski,  
Henry Wojcik, Patrick Woollcott

### ***Additional Chorus***

Leisa Marie Carzon, Alberta Jean Reed

## ***Additional Production Credits***

### ***Wigs and Makeup***

Vicky Barnett, Corinne Fine, Michael Gravame,  
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***Cast Update***

*Additional Chorus*

Brad Herbst, Lawrence Stotsbery

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*Choreography*

Tony Smith

*Interim Concertmaster*

Charles Roth

*Wigs and Makeup*

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